The Russian and Early Soviet Sheet Music Collection
The Columbia University Libraries:
An Introduction

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with

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The Rare Book & Manuscript Library of the Columbia University Libraries holds one of the single-largest collections of Russian sheet music in North America, particularly for the period circa 1924-1929. This collection offers both visual and aural delights, and reflects the period of creative excitement, political tensions, and relative freedom that paralleled the economic liberalization of the New Economic Policy, introduced by Lenin at the Tenth Party Congress in March of 1921, and drawing to a close with the consolidation of power by Stalin in 1928. The following brief introduction looks at this collection from two perspectives—the musical and the visual.

I. Background

In May 2013, Columbia University Libraries made the first of three purchases of Russian and Early Soviet sheet music. The first purchase, from the New York

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antiquarian bookdealer Michael Weintraub, consisted of 160 examples, dating from 1904 to 1936, although fully 100 examples date from the years 1924-1927; only 14 date from after 1930; seven from the pre-Revolutionary period. Twelve additional titles were acquired from the firm !Productive Arts! (Bratenahl, Ohio) in March of 2014, and the purchase of an additional 94 titles from Weintraub occurred in July 2016. This last acquisition is not yet represented in this digital database. [2]

Visually, many of the cover sheets are quite striking, and reflect a variety of styles, ranging widely from World of Art, to Cubo-Futurism; "orientalism," to Constructivism; Abstraction, to Socialist Realism.[3] The collection directly complements Columbia's extensive holdings of modernist works on paper as documented in the catalogue by Robert H. Davis and Megan K. Duncan Smith *Checklist of Russian, Ukrainian and Belarusian Avant-Garde and Modernist Books, Serials and Works on Paper at The New York Public Library and Columbia University Libraries* (2015), available for free download from Columbia's Academic Commons.[4] The acquisition of this material reflects a long-term effort to build holdings of less-

[2] The collection of original materials is housed in the Bakhmeteff Archive of Columbia's Rare Book and Manuscripts Department. It is catalogued collectively as *Russian and Early Soviet Sheet Music Collection*, 1904-1938, with the call number BA#0543.

Princeton University Library has also made a significant, and largely complementary recent purchase of 100 examples of Soviet sheet music, circa 1920-1937. https://pulsearch.princeton.edu/catalog/9686915 The digital version is available at http://pudl.princeton.edu/objects/fd0d3495-faf0-4262-b135-e10add322ad9

[3] One of the most striking covers, by an anonymous artist, is to *Pliaska sakharet* (M., 1924) which, unfortunately, lacks Blanter's sheet music. The artist brings elements of Cubism, Futurism, and Constructivism into his or her composition.

[4] The sheet music collection appears as entry 752 in the *Checklist*. See: https://academiccommons.columbia.edu/catalog/ac:193421

commonly collected graphic material that documents the dynamic artistic and cultural scene of interwar Eastern and East Central Europe.[5]

However, of the artists represented in the digital collection, only two—Ivan Iakovlevich Bilibin (1876-1942)[6] and Kirill Mikhailovich Zdanevich (1892-1969)[7]—are readily recognizable names to the non-specialist. The production of sheet music cover art is not well studied. Indeed, there appears to be only one recent publication devoted to the topic, by Vladimir Bisengaliev.[8] Bisengaliev notes that such materials are rare both because their print-runs were often limited, and because they were heavily used.[9] Covers were often detached, taped back on, and ultimately thrown away when tastes in music changed. Artists of sheet music art often labored in obscurity; in fact, the majority of covers represented in the collection are by anonymous artists. Of the named artists, the "Magnificent Four" as

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[5] For examples of the visual richness of such materials—in this case, from the holdings of The New York Public Library—see Steven A. Mansbach, ed. *Graphic Modernism from the Baltic to the Balkans* (New York: NYPL, 2007).

Columbia, Cornell, and NYPL holdings are the subject of an article by Robert Davis: "Collecting Modernist Works on Paper at Columbia, Cornell, and The New York Public Library: Past and Present," *Slavic & East European Information Resources*, 18(3-4): 203-222 (2017).

[6] Bilibin was a noted painter, theater designer, and graphic artist who studied at the prestigious Russian Academy of Arts in St. Petersburg.

In this collection, he illustrated *Seven Poems* (Berlin-M,-St. Petersburg, 1909) by composer Nikolai Karlovich Medtner (1879-1951).

[7] Zdanevich created the cover of composer Boris Alekseevich Prozorovskii's (1891-ca. 1937) *Orientalia* (Tiflis, ca. 1918).

[8] Vladimir Bisengaliev, *Neizvestnaia russkaia grafika: 131 notnaia oblozhka* [Unknown Russian Graphics: 131 Sheet Music Covers] (Moskva: Kontakt-Kul'tura, 2006).

[9] The eminent linguist Robert A. Rothstein, in his chapter "Popular Song in the NEP Era," in Sheila Fitzpatrick, Alexander Rabinowitch, and Richard Stites, eds., *Russia in the Era of NEP* (Bloomington: Indiana Univ. Press, 1991, pp. 268-294), notes that based on a sample survey, "most sheet music of the twenties was produced in small press runs, usually 2,000 copies or fewer (and most in runs of 1,000 or, for some reason, 1,050 copies). " p. 276.

Bisengaliev identifies them, were Evgenii Mikhailovich Gol'shtein (ca. 1880-ca. 1942)[10], Nikolai Ivanovich Rogachev (1890-1954), Aleksandr Ivanovich Frolov (1903-ca. 1960s), and Grigorii Borisovich Berkovich (1905-1976). The names of some twenty different identifiable artists are attached to this collection, though we know little about their lives and careers.[11] The artists of fully eight-five of the covers are anonymous.

II. NEP and Music in Soviet Russia

The NEP era, with a return to a more market-oriented economy after the Civil War, was a period of relative freedom in art and in life. For a short time, Russian society embodied both "bourgeois" values—epitomized by the so-called "NEP-men," the *nouveau riche* of the 1920s— and a new Soviet proletarian order.[12] This parallel coexistence of two systems of values is reflected in the music preserved in this collection, with examples of stirring workers' songs and optimistic marches,

[10] Gol'shtein was also a designer of circus and movie posters. Thirteen confirmed examples of his work are in the digitized Columbia collection; seven in the supplemental purchase. His signature is often rendered on covers in Roman script as "E. Holstein," or by a stylized, interlocking Cyrillic "ЕГ".

[11] Among the named artists represented in the digitized collection but whose works are not otherwise referenced in this essay are: Nikolai Kashcheev (dates unknown); M. Loginov (dates unknown); and Vladimir Evgen'evich Egorov (1878-1960).

Additional artists represented in the supplemental 2016 purchases include: Vasilii Alekseevich Buntov (1905-1979); Telesforas Kulakauskas (1907-1977); Georgii Pozhidaev (1899-1971); A. Rerberg (dates unknown); and V. Shneider (dates unknown).

[12] For an excellent discussion of the struggle between advocates of the musical "Left," and the purveyors of "NEP music" or "light genre" composers, see: Amy Nelson. *Music for the Revolution: Musicians and Power in Early Soviet Russia* (University Park, PA: Penn State University Press, 2004). Other studies include the overview "The Ways of Russian Popular Music to 1953," by Richard Stites, in *Soviet Music and Society Under Lenin and Stalin: The Baton and Sickle* (New York: RoutledgeCurzon, 2004), pp. 19-33; and S. Frederick Starr's classic *Red & Hot: The Fate of Jazz in the Soviet Union* (New York: Limelight, 1994), most especially Chapters 4 and 5 spanning the period 1925-1931.

juxtaposed against lighthearted dance music (much of it inspired by American music of the Jazz Age and Roaring '20s) and sentimental urban ballads.

The first part of the collection may be categorized as music purely for entertainment, heard in restaurants and cabarets, dance halls and variety shows.

Dance music represents a major part of the collection. After the restoration of diplomatic relations between the USSR and many Western European countries in 1924, several new dances – foxtrot being the most popular – flowed across the border. Richard Stites writes that "the charm of ragtime and jazzy dancing lay in its exotic tone and its suggestion of rebelliousness, sensuality, and bodily freedom."[13] In order to distinguish the dances and attract the attention of listeners, they were assigned enticing titles, and their wrappers bore often vivid illustrations. Some evoked the mysterious East, such as the anonymous artists of the cover of *Aleksandriia* [Alexandria] (M., 1928) by composer Leo Rokhman (dates unknown), which includes palm trees, Islamic architecture, a setting sun and the sea on the cover, *Ali – Zhemchuzhina Vostoka* [Ali—Pearl of the East] (M., 1926) by Aleksandr Levin (dates unknown) depicting a woman in a turban, or Evgenii Gol'stein's cover for *Araby* [Arabs] (M., 1927) by Iulii Abramovich Khait (1897-1966) silhouettes an Arabian skyline. Illustrated covers for a group of foxtrots refers to the dance's country of origin, the United States, featuring pictures of American life, such as Aleksandr Frolov's street lights and advertisements on the cover of *Broadway* (1926) by Pol' Erlikh (dates unknown), or Gol'shtein's caricature of a black musician in checkered trousers playing saxophone in *Dzhon Smit igraet* [John Smith Plays]

[13] Stites, *op cit.*, p. 20.

(M., 1926) by K. Midav-Amid, the pseudonym of Vadim Nikolaevich Kochetov (1898-1951). Still other examples include *Alliluiia* [Hallelujah](M., 1929) by Broadway composer Vincent Youmans (1898-1946), and *Dakota* (M., 1929) by the Austrian composer Austin Egen (1897-1941), both with the subtitle "American dance." Often these dances have parallel titles in English and Russian, such as *Baby My Baby = Bebi Moi bebi* (M., 1928 and 1929), *My Baby = Bebe: Novyi amerikanskii tanets* (Baby: New American Dance] (M., 1928), and *I Love You = Liubliu vas* (M., 1928) all by composer Dzhimmi Tramp (dates unknown), or *I Would See You Often* (L.-M., 1927) by Rudol'f Ivanovich Mervol'f (1886-1942), all with covers by anonymous artists. Finally, some of these dances reflect Russia's fascination with American film glitterati, such as the foxtrot *Pola Negri* (M., 1928) by Leo Rokhman, and *Meri Pikford* (L., 1926) by An. Anatol'ev (dates unknown), which include portraits of the stars by anonymous artists.

To contextualize and justify the introduction of "bourgeois" American dances to a Soviet audience, some publishers included prefaces with a "Sovietized" view of the foxtrot and other jazz genres. For example, *Tekhasskie Korovy or The Hooking Cow Blues* (M.-L., undated, but after 1924) originally composed in 1917 by the Memphis clarinetist Douglas Williams (dates unknown), and *The Jogo Blues* (L.-M., undated, but after 1924) by W.C. Handy (1873-1958) open with a foreword by a musicologist Iulian Iakovlevich Vainkop (1901-1974) that emphasizes the folk

origins of jazz and blues melodies, and even predicts that in the future they will be heard on the concert stage alongside works by Bach and Handel.[14]

Foxtrot was definitely the most popular, but not the only contemporary Western dance encountered in early Soviet sheet music. The collection also includes *The Original Charleston* (Kiev, undated) by Semen Nikolaevich Tartakovskii (1901-1965); the Charleston-foxtrot, represented by *Charly Foks* (M., 1927) by Matvei Iosifovich Nikolaevskii (1882-1942) with a cover by Nikolai Rogachev; "fox-jazz" in the example of *Chernye Shary* [Black Balls] (L., 1927) by Vladimir Rostislavovich Shtamm (1902-1938) with a cover by the composer[15]; the "shimmy," in *Sumerki* [Dusk] (L., 1926) by composer Leonid Zauer (dates unknown); the "shimmy fox" with *Ping-Pong* (M., 1926) by Oscar Mints (dates unknown) and with a cover by Frolov; the Boston Waltz in *Elektrola* (L., 1927) by Matvei Isaakovich Blanter (1903-1990)[16]; rag-time, such as *Mister Braun* (M., 1927) by composer Aleksandr Levin; and the two-step, such as *Uchis' boksu, krasavitsa* [Learn to Box, Beautiful] (M., no date) by Alf Rogar (dates unknown). Richly illustrated covers of these dances recreate an atmosphere of private clubs and studios; they show couples dancing and musicians playing, and give us a sense of fashion and hairstyles of the time, the

[14] The Williams and Handy covers, both published by Triton in Leningrad, are signed by the same unidentified artist with a Cyrillic "P" inside concentric circles.

[15] Shtamm illustrated a number of covers in the collection, signed with an elongated Roman-script "S" superimposed on a small rectangle. He perished during the Purges.

[16] Blanter is best-known for his 1938 song "Katiusha," frequently performed to this day.

make-up of the accompanying ensembles, and even the choreography of the dances.[17]

These new dances conquered not only the dance rooms, but found their way onto the stage as well, often under the name "*ekstsentricheskii tanets*" ["eccentric dance"], referring to the distant origins of the dances and their unusual choreography, as well as to the bigger idea of the struggle against the ordinary, the banal and the commonplace. One of the originators of this trend was Kasian Iaroslavich Goleizovskii (1892-1970)[18], who choreographed his eccentric dances for Vera Drutskaia (1898-1946).[19] Her portrait—attributed to her husband, the costume and stage designer Boris Robertovich Erdman (1899-1960)—decorates the cover of *Fokstrot №1* (M., 1925) by Iurii Miliutin (1903-1968), as well as the cover of *Sprint: Vera Drutskaia* (M., 1924) by Blanter.[20] Another choreographer and actress working in a similar direction was Nataliia Aleksandrovna Glan (1904-1966),[21] who staged such dance numbers as *Red-Boi* [Red-Boys] (M., 1925) by Olga Tikhonova

[17] The unknown cover artist of *Mister Braun* signed the cover (in Cyrillic) "MH", while the cover to *Uchis'* bears the Roman-script initials "D" and "T" in opposite corners.

[18] Goleizovskii was considered a pioneer of avant-garde ballet with his Moscow Chamber Ballet, and his work was said to have influenced George Balanchine, among others.

[19] Drutskaia appeared in the 1924 film *Aelita: Queen of Mars*, a silent classic distinguished by its Constructivist sets and costume designs, the latter by Aleksandra Ekster (1882-1949)

[20] Drutskaia's headwear on the cover of "Sprint" is very reminiscent of the costume design of the film *Aelita: Queen of Mars*.

Other examples of the "ektsentricheskii tanets" found in this digital collection are *Snukki* (M., 1925) with music by David Abramovich Pritsker (1900-1978) and a cover by Rogachev, and *Ektsentrik* (K., undated) from the repertoire of cabaret and stage actor-singer Zinaida Viktorovna Rikomi (1902-1984), with a cover by Berkovich.

[21] Glan starred as the heroine Vivian Mend, a fictional American labor activist in the 1926 Soviet film "Miss Mend."

(dates unknown), with a cover by Rogachev, and *Khokkei* [Hockey] (M., undated) by Aleksandr Levin. These scores – along with fragments from operettas, famous theater productions, and new films – gave amateur musicians a chance to enjoy favorite music at home, at the same time serving as an advertisement for those who had not seen the performance yet—for example, the text of the song *Mess Mend* [Miss Mend] (M., 1925) composed by Blanter and with a cover by Izrail Davidovich Bograd (1899-1938), explicitly invites the audience to see the new film with the same title.[22] Among the most interesting theatre music in the collection is *Waltz* (M., 1927) by Nikolai Ivanovich Sizov (1886-1962) and Aleksei Fedorovich Kozlovskii (1905-1977) from *Princess Turandot*, a cult production for the Third Studio of the Moscow Art Theatre (MKhAT) by the actor and theatrical director Evgenii Bagrationovich Vakhtangov (1883-1922).[23] Another notable is the foxtrot *D.E.* (L., 1926) by Pol' Erlikh for the play *D.E.* (*Daesh' Evropu*)[Give Us Europe], based on a novel by Il'ia Ehrenburg (1891-1967) and staged as a critique of the decadent, decaying West by Vsevolod Meierkhol'd (1874-1940). The dramatic Constructivist cover is attributed to Mikhail Semenovich Tager-Kar'elli (1892-1937)[24].

Two other scores were intended to accompany screenings of the 1922 American silent film classic *Robin Hood* with Douglas Fairbanks (1883-1939) in the title role: one (L., undated) is by Pol' Erlikh and includes a colorful depiction of

[22] Bograd was considered a pioneer in Soviet advertising, where he worked with the Sternberg brothers, Aleksandr Rodchenko, and designed posters for *Aelita* and other films. His usual signature is a stylized "Боград." He was executed during the Purges, in 1938.

[23] With a cover signed by artist "К. Миронов," dates and *oeuvre* unknown.

[24] Tager-Kar'elli was a director and organizer for the Petrograd Theater for the Deaf & Dumb. He was executed in 1937.

Fairbanks as Robin Hood on a cover designed by Maksim Mikhailovich Litvak (1889-ca. 1943)[25]; another is with music by Blanter (M., 1925) featuring a still from the film on the cover. Finally, scores of arias, dances, and potpourris from popular Viennese operettas such as *Printsessa Tsirka [Princess of the Circus]*(L., undated), *Bayaderka* [La Bayadère] (Kiev, undated) and *Maritsa* [Countess Maritza] (M., 1925) by the Hungarian composer Imre Kálmán (1882-1953), evince the undying popularity of these works with the Soviet public. These foreign operettas, in turn, became a model for the first domestic attempts in this genre. Contemporary reviewers praised such works as *Zhenikhi na kolesakh* [Groomsmen on Wheels] (L., 1928) based on music by the Italian composer Virgilio Ranzato (1883-1937) with a new libretto by Evgenii Georgievich Gerken (1886-1962); *Sorok palok, ili Liubov' v Kitae* [Forty Sticks, or Love in China](M., 1925) by Blanter; and the operetta *Kar'era Pirpointa Bleika* [The Career of Pierpont Blake] (M., undated) by Boris Ivanovich Fomin (1900-1948)—these latter two with covers by Rogachev.

Another manifestation of popular culture of the time reflected in this collection is the so-called *estrada* song. The genre of "*zhestokii romans*," or "cruel romance," with its characteristic melodrama, fascination with the exotic, and obligatory tragic death of the hero, is represented by such songs as *Fuziyama* (M., 1924) by Blanter, about a Yankee who steals the wife of a Japanese samurai, and the poet Kostantin Nikolaevich Podrevskii's (1888-1930) lyrics to *Seminola* (L., 1927) based on music by Robert King (1862-1932), in which a girl literally consumes her

[25] Litvak's distinctive signature is "мЛиТвак."

lover.[26] One more popular topic is criticism of capitalist consumer culture. *Dzhippi* (L., undated but after 1924) by A. Viul'ter (dates unknown) denounces slavery and mocks the American capitalist – portrayed on the cover in top hat, tuxedo and starched white collar. Another example is the two songs from the song cycle *Grimasy zapada* [Grimaces of the West] (L., 1927) by Boris Alekseevich Prozorovskii (1891-1937?). They paint a grim picture of capitalist society: a young girl is driven to a suicide (*Zhivaia model'*[Living Model]) with a cover illustrated by Rogachev; and a talented violinist is forced to earn his living by playing at a restaurant in front of an indifferent crowd (*Skripach* [The Violinist]).

III. Proletarian Composers During the NEP Era

The opposite end of the spectrum is represented by the music of proletarian composers. Although they similarly aimed to create works accessible to the mass audience, they vehemently opposed jazz, western dances, and high-brow modernism. They labeled bourgeois music "vulgar," its rhythms and harmonies corrupting the Soviet public. In 1928 Maxim Gorky (1868-1936), the future inventor of the socialist realism method, described jazz as follows:

> "An idiotic little hammer knocks drily: one, two, three, ten, twenty knocks. Then, like a clod of mud thrown into crystal-clear water, there is wild screaming, hissing, rattling, wailing, moaning, cackling. Bestial cries are heard: neighing horses, the squeal of a brass pig, crying jackasses, amorous quacks of a monstrous toad… this excruciating medley of brutal sounds is subordinated to a barely perceptible

[26] Podrevskii suffered a nervous breakdown in 1929 when the First All-Russian Musicians Conference pronounced his primary genre of "Russian Romance" as counter-revolutionary.

> rhythm. Listening to this screaming music for a minute or two, one conjures up an orchestra of madmen, sexual maniacs, led by a man-stallion beating time with an enormous phallus.*"*[27]

Instead, proletarian musicians declared music as a necessary tool for creating a new Soviet citizen and struggled to replace the degenerate, bourgeois music of the past with new proletarian mass songs and choral music. This was not an easy task:

> "One of the more unpleasant discoveries of the Communist cultural leaders was that the people… actually loved the music they were supposed to despise: light melodies, popular songs, dance tunes, and words that were fun to sing."[28]

One group of proletarian songs appeared after Vladimir Lenin's death in 1924 to immortalize his memory. The choice of genres is significant: a funeral march in one case—*Traurnyi Marsh* [Funeral March] (Rostov-na-Donu, undated) composed by Vladimir Iakovlevich Vul'fman (1895-1974)—a lullaby in another: *Kolybel'naia* [Lullaby] (M., 1924) by composer Klimentii Arkad'evich Korchmarev (1899-1958). The covers of the scores (in the first instance, attributed to Akim Karapetovich Ovanesov, 1883-1966; in the second, anonymous)[29] bolster Lenin's image as a great leader by featuring an architectural rendering of his mausoleum – a place of pilgrimage for the Soviets.

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[27] Maxim Gorky, "The Music of the Degenerate," translation by Moura Budberg, *Dial*, 85: 480-484 (December 1928).

[28] Stites, *op cit*., 22. Frederick Starr notes that by 1926, even some true believers acknowledged that "young people and workers found the ideological potboilers 'dull deadly and gray.' Starr, *op cit*., p. 58.

[29] Ovanesov was initially a student at the Armenian Nakhichevan Seminary before enrolling in the Penza Art School. After the revolution, he returned to Rostov-na-Donu, where he produced propaganda posters and other graphics. His signature on covers is simply "О. Ованесов."

Music of the new proletarian world order ought to project an obvious political message and healthy and optimistic feeling, preferably in 2/4 and 4/4 march time. Most explicit are the works dedicated to soldiers and athletes. The collection includes such examples as *Sluzhim revoliutsii* [We Serve the Revolution]([Kiev], 1924);[30] *Marsh Budenny* [Budenny March] (M., 1927) by Dmitrii Iakovlevich Pokrass (1899-1978), with a cover photo of the famous cavalry marshal holding two horses by the bridle; *S Krasnoi Armiei, Vpered* [With the Red Army, Forward] (Kiev, 1924) by I.M. Roizentur (1894-1933); *Marsh Fizkul'turnikov* [Athletes' March](L., 1938) by Isaak Osipovich Dunaevskii (1900-1955); and *Spartakiada* [Spartacade](M., 1928), composed by Boris Semionovich Shekhter (1900-1961) and Aleksandr Aleksandrovich Davidenko (1855-1934), and with lyrics by Nikolai Al'fredovich Aduev (1895-1950) and a cover by Grigorii Solomonovich Bershadskii (1895-1963)[31]; or the stirring proletarian poetry—"Daesh' i daesh'"[Produce and Produce!] of Vladimir Mayakovsky (1893-1930)—set to music by Nikolai Andreevich Roslavets (1881-1944) in No. 10 of the journal *Daesh': Rabochii zhurnal* [Produce: Worker Journal] (M., 1929, 14 issues). The cover of this issue of *Daesh'* is illustrated by Mechislav Dobrokovskii (1895-1937).

March rhythms are the essential stylistic features of the songs dedicated to the working class as well. The Soviet Union proclaimed workers the new Soviet

[30] The cover is signed "С.З—кий".

[31] Born in Kiev, Bershadskii studied in Astrakhan and Odessa. Following the Revolution of 1917 he turned more to graphic art, most especially posters and book design, first in Kharkiv and later in Moscow. His mark is usually rendered as an interlocking Cyrillic "ГБ" inside a triangle.

elite; their needs received special attention, and their achievements – present and future – were praised in songs. The USSR was the first country where such a project became possible, and the Bolsheviks long nurtured the idea of world revolution and union of the world proletariat. *Pesnia Gneva* [Song of Wrath] (M., 1932) by the Hungarian-born composer (and staunch Stalinist) Ferenc Szabó (1902-1969), dedicated to the tenth anniversary of the International Red Aid (*Mezhdunarodnaia Organizatsiia Pomoshchi Revoliutsioneram*, or MOPR), with text in Russian, English, and German, is a passionate address to fellow workers in other countries to oust their oppressors and establish a new political order. Worker solidarity is likewise expressed in *Rabochii italianskii gimn* [Italian Workers' Hymn] (M., 1923) by Petr Rukin (1873-1942). The cover of the score, by Boris Borisovich Titov (1897-1951), features text fragments from *The Internationale*, anthem of the International Communist Movement. Poor living conditions under the old regime—see, for example, *Pesnia frantsuzkoi shvei* [Song of the French Seamstress] (M., 1924) by Dmitrii Stepanovich Vasil'ev-Buglai (1886-1956) concerning the hard lot of a French seamstress—are contrasted with an idealized future in the Soviet state. The message that Soviet proletarians toil happily and freely, their efforts appreciated and respected in society, is reflected in a number of titles. For example, the Moscow metro system builder in *Pesnia Pobeditelei Metro* [Song of the Conquerors of the Underground] (M., 1936) by Korchmarev, the pilots in *Pesni Sovetskikh Letchikov* [Songs of Soviet Pilots](M., 1933) by Nikolai Iakovlevich Miaskovskii (1881-1950), et al., and with a cover attributed to I. Agapov (dates unknown), and the metallurgists in *Pesnia Metallistov* [Song of the Metalworkers] (M., 1925) by

Vasil'ev-Buglai and a cover by Sergei Alekseevich Storozhenko (b. 1885)[32] were representatives of especially prestigious professions, symbolizing the industrial might of the country and the courage of its citizens. Their labor was helping to build a wonderful future for all Soviet citizens, as expressed in the song *Rabochii Dvorets* [Working Palace] (M., 1926) by Nikolai Andreevich Roslavets (1881-1944). The uniqueness and progressiveness of this social experiment is evidenced by the constructivist tower by an anonymous artist on the cover. Another architectural symbol of the future – the unrealized Palace of the Soviets – is featured on the cover by Gol'shtein of *Nasha Moskva* [Our Moscow] (M., 1935) by Valentin Iakovlevich Kruchinin (1892-1970).

Yet another function of Soviet art in general and music in particular was the commemoration of anniversaries of the October Revolution and other revolution-related dates. Hence the not insignificant number of songs in this collection representing Red Army soldiers and officers, Soviet youth, the peoples of the southern and eastern Soviet republics that are dedicated to the fifteenth anniversary of the 1917 Revolution; for example, *Armeiskie Zapevki* [Army Ditties] (L., 1932) by Evgenii Emmanuillovich Zharkovskii (1906-1985); *Dve Pesni Pogranichnikov* [Two Songs of the Border Guards] (M., 1932) by Shekhter and Davidenko; and *Pesnia Belorusskoi Molodezhi* [Song of Belorussian Youth] (L., 1932) by Ivan Ivanovich Dzerzhinskii (1909-1978). A cover with red and black lettering and almost no other decoration is a common visual feature of these early 1930s scores.

[32] Storozhenko was a graphic artist who exhibited in Moscow in 1918, into the late 1920s. His covers are sometimes signed "С•С•ко".

The Russian and Early Soviet Sheet Music collection ably documents diverse and conflicting trends in Soviet musical and artistic life in the 1920s. The variety of genres, styles, and trends—from proletarian choruses and mass songs, to jazz, fox-trots, and cruel romances— reflects the unique point in Soviet history before the introduction of socialist realism as the only aesthetic doctrine in 1932. The value of the collection is even more significant since the material traces of music of this vibrant period of time are so ephemeral due to the low circulation numbers, poor quality of paper, and general approach to this music as incidental and not necessarily meant to be preserved for posterity. That is why it is such a rich resource for musicologists, art and print culture historians, social and literary scholars, and anyone studying Soviet culture during its early decades.